

The Phonograph on Sheet Music, ca. 1914

RECORDS ON RECORDS

The Phonograph Looks at Itself

Arthur Wohl

(See page 3)

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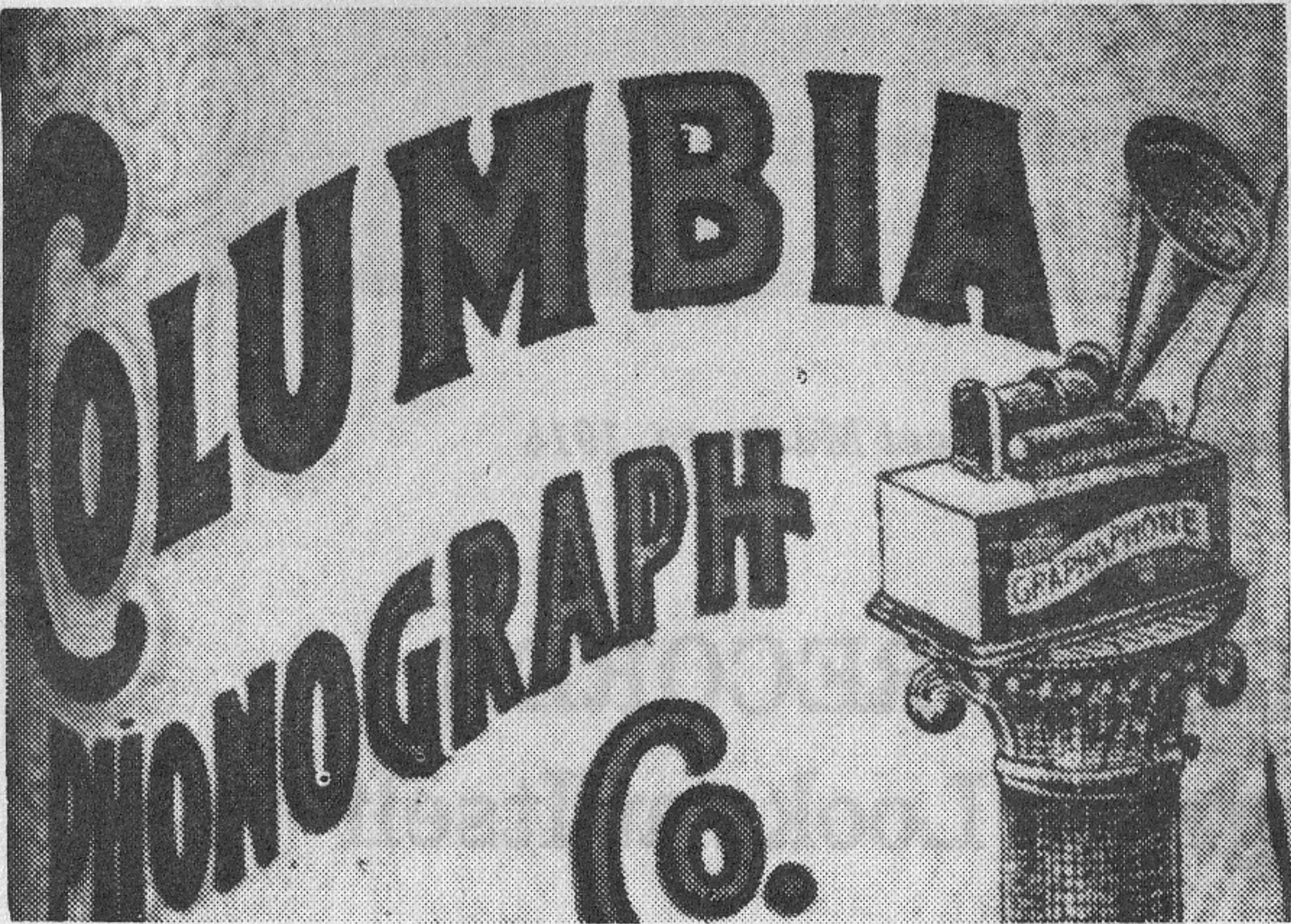
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Look closely at this Columbia cylinder label!



How do you spell "Graphophone"? In 1899, even the company itself wasn't too sure. Interestingly, both "a" and "o" versions can be found!

DEAR APM:

Question: I have a couple of 7" diameter Berliner discs with a second hole about 3/16" diameter at a distance of 3/4" from the center hole. Was this second hole a Berliner design?

R. K., Creve Coeur, Ill.

Answer: Disc records were apparently difficult to keep stationary on the turntable in the early days as the weight of the "tone-arm" was excessive. The turn-down spindle-nut was an attempt to lock the record in place with metal and felt. A clever but short-lived idea was developed by Louis P. Valiquet for the Universal Talking Machine Co. (Zonophone). It consisted of a second spring-mounted pin in the turntable itself. This pin would engage the underside of the disc and prevent it from sliding on the turntable. But on actual Zonophone records, this hole did not extend through the surface of the disc, and only appeared underneath. Mysteriously, an identical design shows up on some early Climax discs, a fact perhaps explained by many Victor, Columbia, and Zonophone records being pressed by the same company. Valiquet filed successfully for his idea on March 27, 1902, but earlier Zonophones, dating to early 1900, seem to have this feature. Valiquet himself referred to an earlier, unsuccessful patent application of December 16, 1898 for a *rigid* pin, so the matter is somewhat complicated. It is most unlikely that Berliner drilled those extra holes, however. More likely, some shop did so, or perhaps Frank Seaman who was disposing of Berliner records while he was pushing Zonophone machines.

Records on Record

Arthur Wohl

I am one of those omnivorous record collectors who finds it difficult to specialize in only one or two areas. As a consequence, I face the threat of eviction from my flat — not so much from the landlord as from the physical encroachment of my collection. At last my “greed” has been rewarded in preparing this article on records whose material refers to the phonograph and record itself. It strikes me as a novel idea to collect records in this way, and I have even been able to determine two areas of interest within the specialty: 1) material on the record and phonograph as an industry, and 2) material on the impact of the phonograph on the life styles of its users.

The language of the phonograph has already coined new words and phrases, such as “sounding like a broken record,” and “in the groove.” But the contents of many cylinders and discs give us a first-hand look at how the record was viewed almost from its birth. The first song ever specifically written for the recording medium was entitled *The Song of Mister Phonograph*, which has even been recut on a piano roll and was recently available on the LP album *Thank You, Mr. Edison*. But from the first attempts of a pseudonymous 16-year-old author, the industry boomed and one could make an extensive list of records “singing” about themselves. I will mention some of my favorites and perhaps readers will care to add others I’ve missed.

The first group I mentioned above, dealing with the industry, would comprise many of the “demonstration” records that were made by Edison, Columbia, Victor, Berliner, Johnson, etc. These records would claim great fidelity for musical instruments, or perhaps sing the praises of the new double-sided records and the revolutionary Orthophonic. An actual recording session actually appeared in a routine by Frank Tinney on Columbia, who complained in his “First Recording” that there wasn’t enough space on the record. Sure enough, he got a second session! There were even a series of promotional Ediphone Blue Amberols which advertised the original purpose of the phonograph, that of a sound recorder.

But my real favorites are the records in the second category, namely those which reflect on popular culture. Other inventions, such as the telephone, airplane, automobile, and even radio made a great impact on records and it was inevitable that the phonograph would soon be portrayed. The reactions of the customers are always fascinating, especially in the era before electronic mass media.

In the Edison (and Indestructible) cylinder *Cecilia*, the hero makes a dozen home recordings for his girlfriend to save his courting voice. What is most interesting is that one of these is actually played (simulated?) on the record, with a corresponding drop in volume to indicate the shift in sound. Of course, it was a great opportunity for Edison to plug the home recording feature of the cylinder machine! Who is there among us who has actually found “romantic correspondence” of this nature?

Along similar lines of free advertising, Edison put out a Diamond Disc entitled *Yente Telebende Koift a Record*. In this Yiddish vaudeville sketch, the scatter-brained young housewife enters a record shop, but despite her denseness she is able to immediately discern the excellent sound quality of a record being played. The shopkeeper informs her that it is a wonderful new Edison disc requiring no change of needles. And for the crowning blow, he informs her to throw out all of her old *shellac* records as they are now obsolete! All’s fair in the recording industry.

The Victor Company likewise managed to promote their name within the lyrics of certain records. If the Happiness Boys (Billy Jones and Ernie Hare) could sing “How do you do, Edison fans, how do you do?” in their famous theme song, so also could Billy Murray and Ed Smalle sing for Victor, “How do you do, Victrola fans, how do you do?” Ada Jones and Billy Murray also did a title for Victor called *When It’s Nesting Time in Flatbush*, and among the praises of their humble tenement flat are the pleasures of playing “Victrolas” late into the night. It is not clear whether this reflects an early recognition of the need for

noise abatement or whether Victor was indirectly bragging about the full volume achievable with their machine.

That lovable character, Uncle Josh (Cal Stewart) also had something to say about the phonograph. For Victor he made a record about going into a Victrola store, and on a Columbia disc entitled *Uncle Josh's Troubles in a Hotel*, he actually placed a penny in a coin-operated Graphophone (as per written instructions) to see what would happen. Upon picking up the earpiece, he hears marching band music, whereupon he immediately runs out into the street to see the parade! Finding none, he returns just in time to see the record end. I wonder how the Graphophone episode was handled in the Edison version? Incidentally, this writer wishes that modern jukeboxes once again worked with earphones — they had it right the first time.

Early in the game, the phonograph industry learned how to cash in on the Christmas spirit by issuing an onslaught of Yuletide musical selections. Who would know anything about red-nosed reindeers without records? But before Rudolph, there was Santa Claus, and of course he was hiding in your phonograph, on both Edison Blue Amberols and Diamond Discs. Santa made other appearances (being a commercial sort) and showed up via Ernest Hare on Brunswick. *Christmas Morning With the Kiddies* also showed how an Edison Diamond Disc machine could be left under a Christmas tree. Good tie-in on the disc, but it was also released as a cylinder!

The upturned volume of a phonograph may have covered murders in the movies, but it also served to provide romantic background for others of a more peaceful nature. In Esther Walker's recording for Brunswick, *Whisper*, the young maid urges her boyfriend to speak "easy" while they sparked in the parlor, lest her mother be attracted by the noise and enter. As real camouflage, a record is played on the record. Let us hope for their sake that the automatic shut-off was not set too soon, and that perhaps the machine was equipped with an automatic repeater! Another romantic selection would be Jack Smith's *Tonight's My Night With Baby*, which describes an interesting deal between a

couple regarding their entertainment. The woman was responsible for providing the records — and the man had to bring the needles. (Obviously not an Edison record). This doesn't seem very equitable, but those were pre-women's-lib days. In the more modern Glenn Miller recording of *Jukebox Saturday Night*, we learn how young couples short of money could provide themselves with cheap listening pleasure by mopping up soda pop rickeys and tuning into a coin-operated machine fed by others. As an early 1893 Columbia cylinder said, *You Put a Nickel in — We do the Rest*. Finally, for the loveless, Miss Patricola lamented in her Victor recording that she sat "by herself at the Victrola sipping on a Coca-Cola." Could this possibly be a tacit acknowledgement by Victor that there were better things besides listening to records? Well, it does rhyme.

George Bernard Shaw, whose inspiration for *My Fair Lady* certainly sold his share of records, actually made one himself for Linguaphone on the subject of spoken English. On one of the sides, he takes great pains to express his concern over whether the listener is using the gramophone properly. He warns that if the turntable is spinning too fast or too slowly, it is not *his* voice we are hearing. Apparently, speed adjustment was still not completely standardized as late as 1937.

My final example for now demonstrated a most novel use for records, and one we hope doesn't spread. In Billy Murray's Victor recording *He Came in Like a Lion and Went Out Like a Lamb*, the hero has his friend watch as he boldly enters his home late at night. He is immediately greeted by a barrage of records sailed at his head (nobody ever seems to throw cylinders) by his upset wife. These records all bore popular Victor titles and many puns are used in the record hailstorm, but collectors can only wince at any sound of a record breaking. Thank heaven that today's vinyl lp's do not serve so well as the old shellacs!

The list of "Records on Record" must surely be longer, and not all are revealed by the title alone. Readers are invited to send in any of their favorite titles for a possible follow-up, and we await word on the first record that was made about *record collectors*. It has to happen sometime! □

The Spoor Sound-Scriber and its Relation to the Sound Synchronization of Motion Pictures

Part Two
T. C. Fabrizio
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INTRODUCTION

As stated in Part One of this series, there was discovered in the collection of the International Museum of Photography in Rochester, New York, a "five-inch" celluloid cylinder which had come from the estate of the late cinema pioneer, George K. Spoor. For decades this record had been lodged on the mandrel of an instrument known only as the "Spoor Sound-Scriber," a talking machine developed at the early part of the century to attempt the sound synchronization of motion pictures. This article will relate the fascinating story of the cylinder and its contents.

RECOGNITION AND REPAIR

By the time the cylinder came into my hands, it had developed a split along the entire length of one side. Originally a plaster core had lined the inside, but this had long since shattered and was removed. In appearance, it was very much like the "five-inch" celluloid cylinders produced by the Lambert Company of Chicago during the first years of this century. Yet, unlike the Lambert white, pink, and black cylinders, its color was, uniquely, light yellow, and it carried no stamped, printed, or incised identification anywhere. Curiously, the word "Phonograph" had been written in pencil on the inside surface of the celluloid, but this was the only such marking.

Distinguishing it from a conventional Lambert cylinder as well as the unusual thickness of the celluloid. Yet, sound impressions could be seen in the grooves, so I set about, with the cooperation of M. S. Kaplan, to restore the cylinder to playing condition. Mr. Kaplan suggested that we join the broken edges with Eastman "910" adhesive, which requires only seconds to set. After carefully coating the two opposing surfaces with the tenacious glue, he deftly

joined the edges, while making sure that the continuity of the grooves was maintained. To "cure" the seam, we placed the record in a warm oven for about ten minutes. Then we affixed a length of pure linen tape over the repair from the inside to assure that stress would not part it. Having done this, we felt confident that the record would stand up to modern playing.

TRANSCRIBING THE RECORD

A Columbia Grand Graphophone, Type AG, was selected to reproduce the record because of the machine's basic similarity to the "Sound-Scriber." However, when we tried to slip the cylinder in place on the mandrel, we found it impossible to seat it properly. Now lacking the plaster lining, the record was too wide to grip. In addition, it was slightly longer than an ordinary "five-inch" cylinder. Certainly, the positioning would have to be exact if we were to expect successful results. So, to accomplish this, we took thin sheets of foam packing material and cut them to conform to the interior of the record. In this way, we were able to delicately support the cylinder until it was uniformly situated on the mandrel. This required great patience, and we experienced many "false starts" as we struggled to draw articulate sound from the grooves. In the end, using a floating reproducer of the sort found on the "Sound-Scriber" and a large, brass horn, we were able to tape record and transcribe the contents of the long-silent cylinder.

As the meaning of the record became clear, a sense of amazement overcame us. In earlier conversations, Phillip L. Conday, Technical Curator of the IMP, had expressed the hope that the cylinder's message would offer *some* clue to the origins of the device. Surely, none of us could have anticipated such an astonishing windfall!

(See cylinder contents on pp. 6 & 7)

Transcription of the "Spoor" Cylinder

[The "characters" involved are Mr. Brookfield, president of the film company; Mr. Alexander, a prospective backer; Miss Love, the secretary; Harry, an office boy; and Miss Collins, a typist. The activity is confined to Brookfield's office. As the "scene" opens, the sound of office work is first heard. Presumably a typist is busy.]

Brookfield: I will see you now, Mr. Alexander. How do you do? My name is Brookfield. I am the President of this company. What can I do for you?

Alexander: I, uh...

Brook: Just a moment, Mr. Alexander. Miss Collins...

Collins: Yes, sir?

Brook: Take your rest now. It's too difficult to have a conversation with this gentleman while that noisy machine is going.

Love: Oh, Mr. Brookfield... may I speak to you a moment, please?

Brook: Yes, Miss Love, what is it?

Love: You know, my mother is ill with pneumonia [*incomprehensible*]. Please may I go home for the rest of the day?

Brook: Yes, you may go home now, and I think your mother will be very much improved tomorrow.

Love: Thank you. [*Pause, a door closes*].

Brook: I don't know about this "sick" funny business... but she's a little devil!

Alex: [*Begins incomprehensible question*] And I want to know just what you have.

Brook: Well, sir, the [*sadly inaudible*]-ograph is a living, talking picture machine that operates as a unit, or a single machine. That means the phonograph and the picture machine are directly geared together, which compels them to operate as a single machine.

Alex: Well, uh, there's no chance for this thing to get out of step?

Brook: You mean synchronism? That is the term used for this method.

Alex: Yes, that is what I mean.

Brook: Absolutely no chance! Because of the gear connection which compels mathematical precision of movement between the phonograph and the moving picture machine.

Alex: How do you deliver the sound to the picture screen?

Brook: By special telephone mechanism. A transmitter located in the booth at the phonograph and a loudspeaking telephone receiver not far from the screen.

Alex: Are these sounds loud and natural?

Brook: Very true to life.

Alex: Uh, how long will one of these records play?

Brook: I will ask the boy to bring a record from the laboratory and show it to you. [*he calls*] Oh, boy... Oh, boy... I suppose he is reading "dime novels" again! OH, BOY... [*the boy finally arrives*] Boy, go get a record and don't go to sleep about it. [*then to Alexander*] While we are waiting, I want to show you a very unusual photographic plate which was made by our photographer, Mr. Lambert [!].

Alex: Well, it's a very fine plate.

Harry: Is this the record you want, Mr. Brookfield?

Brook: Yes, thank you, Harry. Harry, uh, return this plate to the laboratory.

[We now hear a resounding clatter. Obviously, Harry has dropped the plate.]

Brook: Now, Mr. Alexander, you will notice that this record is twelve inches long, five inches in diameter, and is recorded one hundred lines to the inch. It will run for fifteen minutes, the time necessary to run one thousand feet of film. It is made of celluloid. *[the sound of him tapping it]* And is indestructible. *[now, noise from the background is heard]* Harry, stop that noise or else get out of here!

Alex: Well, that looks very suitable. Now, uh, tell me, are these records made at the same time as the picture is taken?

Brook: Yes, sir, that is the strength of our machine. Our company was the first to make the record at the time the picture is taken — with the first absolute synchronism, as the camera is directly synchronous to the recording phonograph.

Alex: Now, uh, tell me, how are you able to make a record at the distance the actor must be from the phonograph and camera?

Brook: That is accomplished by special telephonic apparatus. That is all I can say about the system *[incomprehensible]*.

Alex: How will you protect your apparatus?

Brook: We have patents to fully protect our investment, and if you care to go into that question, you can call upon our patent lawyer, Mr. John C. Halloran *[spelling]*, 1429 the Landmark Building.

Alex: 1429 the Landmark?

Brook: Yes, that's right.

Alex: I'm very much interested by your machine and system, and I will keep in touch with you. I thank you for answering all these questions.

Brook: That is all right. That is what we are here for, to get people interested in our machine. Be sure and call us up.

Alex: Yes, I shall.

Brook: Good day, Mr. Alexander.

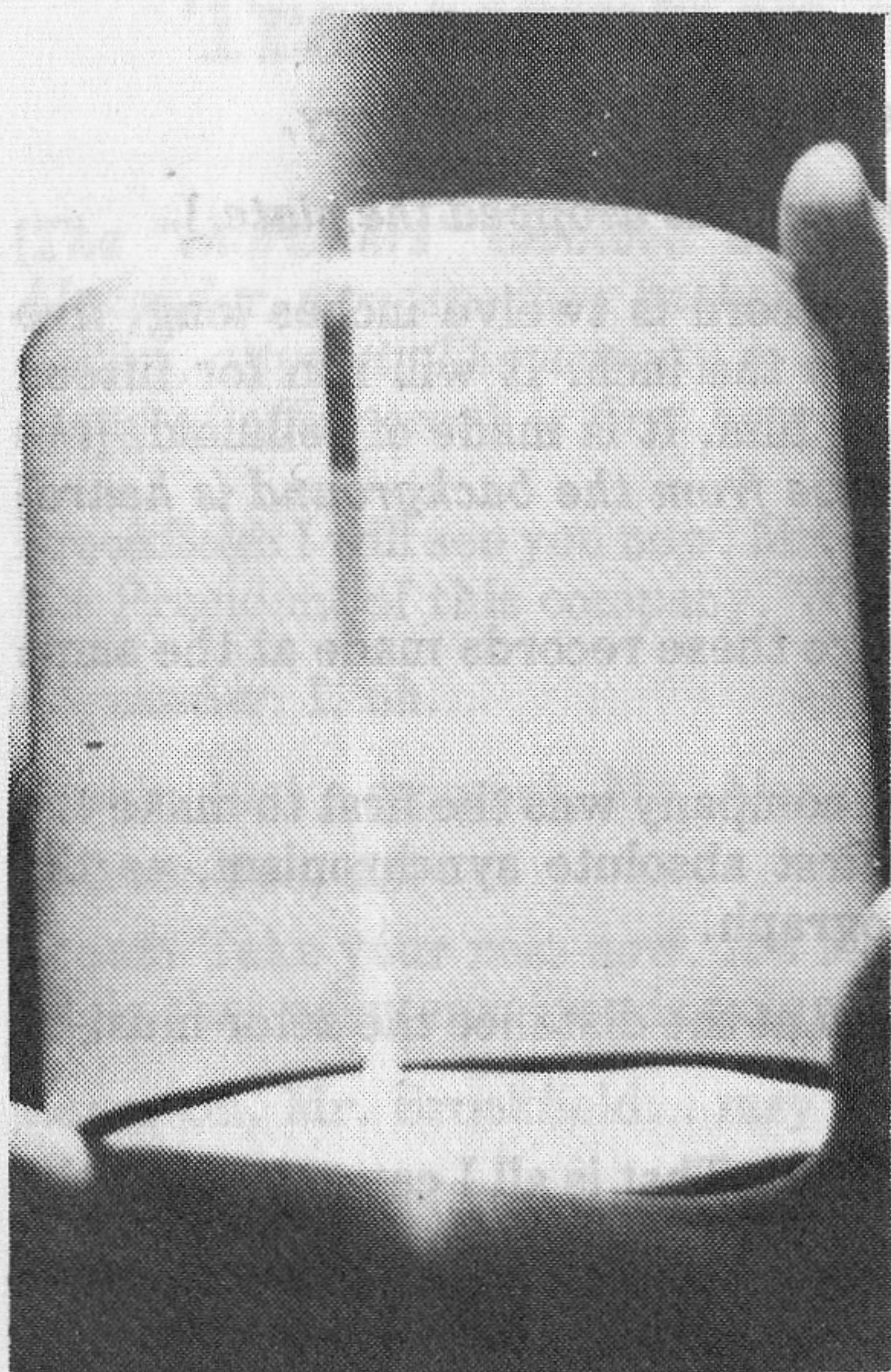
Alex: Goodbye.

Brook: Harry, show the gentleman out.

INTERPRETATIONS AND SPECULATIONS

It is impossible to adequately express with what difficulty this transcription was made. The quality of the recording was rather poor, and the floating reproducer presented problems of its own. The sound had a thin, hollow, even garbled character which was unlike any acoustical commercial or home recording I had ever heard. Yet, despite our trouble in making out the dialogue, there seemed an odd sensitivity to peripheral noise about it. In view of this

aspect, certain questions are raised. Most important: was a primitive electrical recording system indeed employed, as suggested in the text, and might the recording have been cut directly into the surface of the celluloid? We must temper these thoughts with the acknowledgement that the system of sound synchronization described on the record is not altogether the one which was used to capture the scene. We may assume that a film was simultaneously taken, but the remnants of the system which are left to us are nothing



The cracked 5" dia. cylinder before repair.



The "Spoor" machine, now fully restored.

on the scale of Brookfield's twelve-inch-long cylinder. Our record plays for some five minutes, over twice as long as the ordinary "five-inch" cylinder because the speed has been reduced to under 100 revolutions per minute. Yet, the one which Brookfield showed to Alexander played for an astounding fifteen minutes! The question then arises: why was not a cylinder of the type described used to record the action? Is this meant only to be a "sample?" In this regard, it is important to note that these individuals, whose voices have come down to us, were almost certainly actors. The conversation is composed of "speeches," each spoken in turn. The scene in the office transpires with all the facility of a stage play. Of the lot, Brookfield's voice is the most theatrical and thus easiest to understand. The elements of the exchange are those of a pat little drama, with the necessary comic relief provided by the "fibbing" secretary and the inept apprentice, Harry. It is interesting to observe that many extraneous noises (the typewriter, the door closing, even the dropping of the "plate") have been carefully included to emphasize the sensitivity of the system, and probably its accuracy in synchroniza-

tion. So, in considering why the cylinder which we have is not of the exaggerated dimensions referred to in the scene, we must realize that the real inventors may have wished to give potential backers the impression that they were further along with their work than was really the case. In consideration of this last point, it would seem unlikely that the record was actually cut by an electrical head. More probably, it was done acoustically from the sound already transmitted through a telephone receiver. Possibly, the recording was cut directly into the celluloid, rather than using a copper matrix. Information from England alleges that individuals there (Lioret, etc.) were able to cut recordings directly into celluloid. An experimental example in the U.S., made by Columbia using an alcohol solvent, also attests to this method. However, were this sound-scriber system to actually reach the marketplace, molded cylinders would have been a strict necessity.

I shall attempt to place the Spoor machine and its single surviving cylinder into historical perspective in the next issue of APM. □

RECORD REVIEW

Tim Brooks

Along with innumerable books, articles and symposia, the Phonograph Centennial has brought us a number of excellent LP reissues of rare early recordings. Although APM has not generally reviewed recordings, we felt that readers might like to know about some of these reissues. Many come with comprehensive liner notes and discographical information, which make them equally desirable for their written material as for the records themselves.

The purpose of *The Recorded Anthology of American Music, Inc.* -- which issues under the *New World* label -- is nothing less than to trace "the social and cultural history of the U.S. through its music." This non-profit bicentennial project was funded by the Rockefeller Foundation and covers all types of music, popular and classical, throughout America's 200 years. One hundred albums are to be issued, approximately half of them newly recorded (often of old material) and half reissues. Since this is a non-profit educational project, *New World* has been able to draw on the

archives of all recording companies, past and present, and program its albums without regard to who owns the rights to what. In other words the albums are programmed musically and thematically, rather than commercially, which is a tremendous advantage.

Unfortunately *New World* has had this universal access only on the condition that it not sell its LP's commercially. Thus they cannot be bought by individuals, but instead are distributed at nominal charge to participating libraries and educational institutions which can then loan them out to the public. Thus, in a sense, they're free. You will find them at your local library, if it is participating in the *New World* project.

All *New World* LP's come in double-fold albums with extensive liner notes and illustrations, which in some cases continue onto a third or fourth insert page. The three LP's reviewed here are examples of the reissue material being put out. Contents are as follows:

Maple Leaf Rag: Ragtime in Rural America (New World NW-235)

Dallas Rag, Dallas String Band, COLUMBIA 14290-D (1928)

Southern Rag, Blind Blake, PARAMOUNT 12565 (1927)

Dew Drop Alley, Sugar Underwood, VICTOR 21538 (1927)

Piccolo Rag, Blind Boy Fuller, OKEH 22677 (1938)

Atlanta Rag, Cow Cow Davenport GENNETT 6869 (1929)

Kill It Kid, Blind Willie McTell, ATLANTIC 891 (1949)

The Entertainer, Bunk Johnson & His Band, COLUMBIA GL520 (1947)

Maple Leaf Rag, Rev. Gary Davis, PRESTIGE 14033 (1964)

Mexican Rag, Jimmie Tarlton, COLUMBIA 15319 (1930)

Hawkins Rag, Gid Tanner & His Skillet Lickers, VICTOR B5435 (1934)

[This is in error; the label should be BLUEBIRD]

Guitar Rag, Roy Harvey and Jess Johnson, CHAMPION 16781 (1934)

Chinese Rag, The Spooney Five, COLUMBIA 15234-D (1929)

Barn Dance Rag, Bill Boyd and His Cowboy Ramblers, BLUEBIRD B6177 (1935)

Sumter Rag/Steel Guitar Rag, China Poplin, FOLKWAYS FA2306 (1962)

Cannon Ball Rag/Bugle Call Rag, Merle Travis, CAPITOL ST2938

Randy Lynn Rag, Lester Flatt & Earl Scruggs, COLUMBIA CL1019

Sissle & Blake's Shuffle Along (New World NW260)

Bandana Days/I'm Just Wild About Harry, Eubie Blake and His Shuffle Along Orchestra, VICTOR 18971 (1921)

In Honeysuckle Time, Noble Sissle & His Sizzling Sycopators, EMERSON 10385 (1921)

Love Will Find A Way, Noble Sissle, vocal, EMERSON 10396 (1921)

Bandana Days, Noble Sissle, vocal, PARAMOUNT 12002 (1921 or 1922)

Daddy Won't You Please Come Home, Gertrude Saunders, OKEH 8004 (1921)

Baltimore Buzz/In Honeysuckle Time, Eubie Blake, piano, EMERSON 10434 (1921)

Gypsy Blues, Paul Whiteman & His Orchestra, VICTOR 18839 (1921)

I'm Craving For That Kind Of Love, Gertrude Saunders, OKEH 8004 (1921)
The Fight, Miller & Lyles, dialogue, OKEH 40186 (1924)
Gee, I'm Glad That I'm From Dixie, Noble Sissle, PATHE 20470 (1920)
How Ya Gonna Keep 'Em Down On The Farm, Noble Sissle & Lt. Jim Europe's Band, PATHE 22080 (1919)
On Patrol In No Man's Land, Noble Sissle & Lt. Jim Europe's Band, PATHE 22089 (1919)
Baltimore Buzz, Noble Sissle & His Sizzling Syncopators, EMERSON 10385 (1921)

The Sousa and Pryor Bands, Original Recordings, 1901-1926 (New World NW 282)

The Sousa Band:

Federal March, VICTOR 5824 (1910)
Creole Belles, VICTOR 17252 (1912)
At A Georgia Camp Meeting, VICTOR 16402 (1908)
The Patriot, trombone solo by Arthur Pryor, VICTOR 3252 (1902)
Pasquinade, VICTOR 3438 (1901)
Glory of The Yankee Navy, VICTOR 17299 (1909)
Trombone Sneeze, VICTOR 1223 (1902)
A Musical Joke on "Bedelia", VICTOR 17110 (1904)
The Ben Hur Chariot Race March, VICTOR 17110 (1912)

The Pryor Band:

General Pershing March, VICTOR 20303 (1926)
General Mixup, U.S.A., VICTOR 17142 (1912)
March Shannon, VICTOR 17110 (1912)
Battleship Connecticut March, VICTOR 16113 (1908)
Alagazam March, VICTOR 2645 (1903)
Yankee Shuffle, VICTOR 16795 (1908)
The Teddy Bear's Picnic, VICTOR 16001 (1908)
Down The Field March, VICTOR 17289 (1912)
Falcon March, VICTOR 5798 (1910)
Repasz Band March, VICTOR 20303 (1926)

Maple Leaf Rag was produced and researched by Lawrence Cohn and is apparently an anthology of ragtime music as it was played during the decades after its period of initial mass popularity (in the early 1900's) and before its popular revival in the 1970's. The earliest recording is from 1927, by which time ragtime was not only long past its peak popularity but also past its period of musical development. It is a bit of a mystery why *New World* would not choose to include recordings from ragtime's formative years, or from its period of great popularity (the early 1900's), as this is when it had its greatest impact on American culture and musical development. Possibly this will be grist for a future album, although none has as yet been announced.

The present album does serve as a good comparative study of mature ragtime, as performed by some notable artists representing different styles and musical cross-influences. We hear ragtime as interpreted in the bluesy, 12-string guitar style of Rev. Gary Davis, the Dixieland Jazz Band style

of Bunk Johnson, and even the western swing of Bill Boyd and His Cowboy Ramblers. It is catchy music, and the variety keeps the album from becoming repetitious. Surprisingly, though, of 16 cuts on this album, only two feature the piano, the instrument for which ragtime was primarily intended. The collection might more appropriately be called "stringing the rags."

The notes for *Maple Leaf Rag* are the least satisfactory of the three albums reviewed. They consist primarily of general statements about the music and its impact on rural life, with few specifics and no real documentation. One gets the impression it was written "of the top of the head." The author tells us that ragtime "developed from native American folk forms," but how this happened is not stated. "It received wide distribution through large sheet music sales" (in fact it was a minority musical form even at its height), "And it was as comfortable played ... in houses of ill-repute as it was by families at home"

(unlikely). It "influenced the music of a number of pioneering serious composers," but how it did this is not even hinted at. I doubt that such notes will do any harm to ragtime scholarship or overtly mislead students who may use these albums, but they are far below the standards which *New World* has set for itself. There is also a fairly extensive bibliography of further reading on the subject as well as available commercial LP's.

Robert Kimball's recreation of the 1921 Broadway revue "Shuffle Along", using exclusively original recordings, is far more satisfactory. "Shuffle Along" was a major breakthrough for Blacks in the American theatre. It was the brainchild of two Black vaudeville teams -- Sissle & Blake and Miller & Lyles -- and was written, performed, produced and directed by Blacks. It introduced several major hits, notably Sissle & Blake's "I'm Just Wild About Harry," and also showcased such recent popular tunes as "How Ya Gonna Keep 'Em Down On The Farm" and "Mirandy." Kimball's notes are adapted from his book *Reminiscing With Sissle And Blake* and present an excellent picture of both the state of the Broadway stage when *Shuffle Along* opened and the effect of the show. Lyrics are printed for the principal songs, and there are several fascinating photos. There is also a bibliography and a discography of other available LP recordings.

The 14 cuts include some excellent examples of Black influences in popular music right after World War I, just before the "Jazz Age" took hold. The scarce Pathes by Lt. Jim Europe's Band are especially interesting, as are the vaudeville routine by Miller and Lyles (not from the show), two blues numbers by Gertrude Saunders and even a commercial white dance band version of "Gypsy Blues" by Paul Whiteman's Orchestra on Victor. The collection is well chosen and will be appreciated by anyone interested in popular music, the Broadway stage or Negro culture of the period.

James R Smart's *The Sousa and Pryor Bands: Original Recordings, 1901-1926* is more specialized, but just as well crafted. Smart is of course author of the excellent *Sousa Band, A Discography*, just published by the U.S. Government Printing Office (anyone interested in early recording should have it). His notes are interesting and informative, and serve as a good over-

view of the very important place which band music held in American life at the turn of the century, as well as providing specific histories of the Sousa and Pryor Bands. In selecting tracks, Smart has opted for "lesser known pieces that were once part of every band's repertoire, rather than the familiar marches which are still being played today. I personally feel that this has been overdone, as it denies the listener composer-interpretations of such standards as Pryor's "The March King" or "The Whistler and His Dog," or any one of a number of great Sousa marches. A *soupcou* of familiarity, especially on the Sousa side, might have enhanced the record's appeal and usefulness to those unfamiliar with the development of American band music.

Nevertheless there is great variety here. Smart wisely points out that bands at this time by no means restricted themselves to marches, but were all-purpose touring (and recording) entertainment organizations. We hear the syncopated "Creole Belles" and "At A Georgia Camp Meeting," Pryor's virtuosic trombone solo "The Patriot," the amusing novelty "A Musical Joke on 'Bedelia'" (band concert audiences loved these bits of *souffle*) as well as straight marches. Selections include some scarce (at least in good condition) 1901-1903 Victor recordings, one of which is complete with the original opening announcement.

A word should be said about the transfers, which are of uniformly high quality on the other *New World* releases -- but not on this one. *The Sousa and Pryor Bands* suffers from a needless and annoying high pitched hiss through both sides, which is apparently due to the engineer's desire to bring out every last bit of high frequency. My original copies of several of these discs do not sound nearly so bad on modern equipment as this transfer does. I don't think that there is any reason to send the LP listener scurrying to turn down his treble control -- the listener who wants to boost treble in a (dubious) attempt to extract more high frequency sound could do so, if the frequencies were simply balanced normally.

A final word on *New World*. This project has been responsible for preserving and documenting a great many interesting and valuable recordings, records which might never have been reissued through commercial channels. However the standards of scholarship and programming for the series as a whole seems to be rather uneven at

JAMES BUCHANAN REMEMBERED

Glenn Larson

best -- at least in the non-classical field. Granted that it is a tall order to document accurately and coherently the entire flow of American popular music in a set of a few dozen LP's. Nevertheless an album such as *Maple Leaf Rag* if intended to stand alone, is a clearly inadequate representation of ragtime in American popular culture. Even more serious, *New World* has apparently opted to completely ignore the first decade of commercial recording (the 1890's) in its reissue program and deal very lightly with the next two decades. I asked an official of the organization why this was so, and she stated that it was "too much trouble" to go looking for good copies of these recordings. Yet early cylinder and disc recordings of popular music as it was performed in the 1890's (for example) are the very recordings most in need of preservation and study, and least likely to get it through today's commercial record industry. We are slowly losing an important part of our musical heritage as the old brown wax cylinders and discs gradually deteriorate, or break -- even the most conscientious collector or archivist cannot stop the effects of time. It is still possible (not easy, but possible) to locate good copies of some very early recordings and make surprisingly good transfers, even from North American cylinders and Berliner discs. It is our loss that while *New World* was one of the few organizations ever to have the resources and commission to do this kind of work, it chose not to.

New World records can be found at (and sometimes borrowed from) participating libraries, and readers are encouraged to hear them. Librarians, archivists and academicians who have not already ordered the set should certainly consider doing so. A program such as this, devoted to preserving early recordings, should be supported whatever its flaws. (The entire set of 100 albums is available to qualified institutions for a subscription fee of \$195). Further individual issues in the set will be reviewed in *APM* as available.

Note: In addition to its original library series, *New World* has also begun to issue some records for sale commercially. These are modern recordings, primarily in the classical field, and cover historical and contemporary repertoire which is normally unavailable on disc. A list of these new issues can be obtained from *New World Records*, 3 East 54th Street, New York, N.Y. 10022.

It is with deep regret That I inform *APM* readers of the death of James Buchanan on December 23, 1977. Jim, who will be remembered for his enthusiastic account of the Victor Orthophonic in last December's issue, died peacefully at his home in Philadelphia. He is survived by his mother and grand-mother, and scores of friends throughout the U.S. and England.

Jim was but 24 years old, but had already impressed many with his dedication to the study of the Victor phonographs. He always had time to help others in their search for information and was unselfish in assisting collectors to locate records and machines. He will be missed by all.

If any readers wish to remember Jim, donations in lieu of flowers may be sent to St. Joseph's Hospital in Philadelphia, Pa.

Dear Allen:

I have been enjoying the back numbers I ordered of *APM*. In Volume IV, No. 3, I found Mr. Wythes' *Victor Reminiscences* particularly interesting, since he mentions Howard C. Darnell, manager of the cabinet factory, who was also my uncle. "Uncle Howard" had gone to Pierce Business School while he worked in the DeCon store on Market Street, Philadelphia, Pa. He was selected by the Victor Talking Machine Co. because of his high grades, and he worked for them for over 40 years. After some years in the cabinet department, he was sent to the new plant in Montreal. The output trebled while he was there. He was later recalled to Camden to head the Copyright Department and remained there until his death. His widow, my aunt Helen Darnell, is still living -- now 91. Mr. Elmer Grimley took Uncle Howard's place in Montreal. Aunt Helen wrote me that she still wears the pin Mrs. Grimley gave my grand-mother.

Speaking of my grand-mother, that generation lived in Camden, N.J., not too far from Mr. Johnson's original machine shop. Grandmother told me about a bad fire in Johnson's shop and how he would not allow the firemen in some of the work area because of his talking machine research which was not protected by patents. Later, a real estate agent approached Grandfather about selling his house to make room for Victor Talking Machine expansion. He did not wish to do so, but the agent finally persuaded him. The front of the house was "veneered" in white marble made from Civil War soldiers' tomb stones not accepted by the Government.

Thank you again.

Bob McMullin
Absecon, N.J.

BOOK REVIEW

Royal Scottish Museum Phonograph Exhibit Guide, 64 pp.
Royal Scottish Phonograph & Gramophone Symposium, 141 pp.
One Hundred Years of Recorded Sound, 41 pp.

The Centennial of the Phonograph, now almost a fond memory, has produced some major exhibits around the world and the guidebooks to accompany them. This month we will report on three of them, all of which show what a world-wide hobby phonograph collecting has become.

The first two were produced by the Royal Scottish Museum by Alistair G. Thomson for their extraordinary Museum Exhibit and Symposium, to which many of the world's foremost authorities were asked to contribute. The *Exhibit Guide* is a beautifully printed book, with 75 excellent photos of actual phonographs in the Exhibit, and has an introduction by Theodore Edison. Each phonograph is described in detail, and includes, among many others, the following models: Bergmann and Edison tinfoils, coin-operated models, Edison and Lioret talking dolls, Gems, Standards, Triumphs, Homes, Amberola 1, various Berliners, a remarkable tinfoil ribbon phonograph, a rare Autophone, G & T models, many Cameraphones, Victrolas, suitcase portables, the Klingsor, Mikiphone, toy phonographs, a hot-air phono, a Victor Schoolhouse, etc. They range in rarity from fairly common to unique.

The descriptions, which run to 158 different items, are extraordinarily accurate, and refer to additional items that were on display. There are many fascinating details here, such as the meaning of the apparent "BW" trademark on Pigmyphones (it really stands for Bing and Marklyn), the story of the first stereophonic discs (1931), interesting observations on record label design, etc. I could find only two minor errors in all this phonograph history — the date of the Type E Graphophone, given as 1889, is much too early and should be dated to 1893-1894; and the matrix number of Caruso's G & T *Vesti la Giubba* is given as #1875, when it should be #2875. A limited printing, this book is available either from the Royal Scottish Museum in Edinburgh or directly from APM.

The second book, with the imposing title, is a collection of ten important papers delivered by their authors on July 2, 1977, at the opening of the Exhibit. This large 8½" by 12" volume also contains some 70

photos and line illustrations and is a more scholarly exploration of phonograph history. Titles include "The Wonder of the Age," "The Electrical Reproduction of Cylinders," "Berliner Discs," "The Gramophone as Furniture," and others. The authors include Ray Wile, George Frow, Joe Pengelly, Peter Adamson, and others. Joe has asked me to correct a footnote on page 59, no. 2, (the Blue Amberol cylinder had 200 grooves to the inch and the standard Diamond Disc had 150 grooves per inch); Ray has asked me to correct the typo for the date of the first *Scientific American* article on the phonograph from Nov. 14 to Nov. 17, 1877.) Alistair Thomson, who organized the Exhibit and gathered the papers for the *Symposium* is to be congratulated by collectors everywhere. This book is available as above.

The third item is a handsome Guide entitled *100 Years of Recorded Sound*, and was produced by the City of London Phonograph and Gramophone Society for their Exhibit at the British Institute of Recorded Sound. Also measuring 8½" by 12", it illustrates the Exhibit which was reported on in these pages by Garry Wetstein recently and shows some 64 different phonographic items, ranging from a tinfoil phonograph with a glass horn to a Japanese Mikkyphone. The phonographs pictured include a Puck, an Edison Home with Bettini attachment, a Columbia AJ disc Graphophone, Thorens models, Pathe coin-operated phoros, HMV, Edison Opera and Concert phonos, a Berliner hand-wind, and many others. In all there are 126 descriptions of excellent accuracy. Minor corrections would include 1889 (not 1888) as the founding date of the Columbia Phonograph Co., and the fact that Columbia disc Graphophones had been introduced in October, 1901 (AH and AJ), not the following year.

This book too should be in every serious collector's library, and it may be ordered from the City of London Phonograph and Gramophone Society (which advertises in these pages), or directly from APM. □

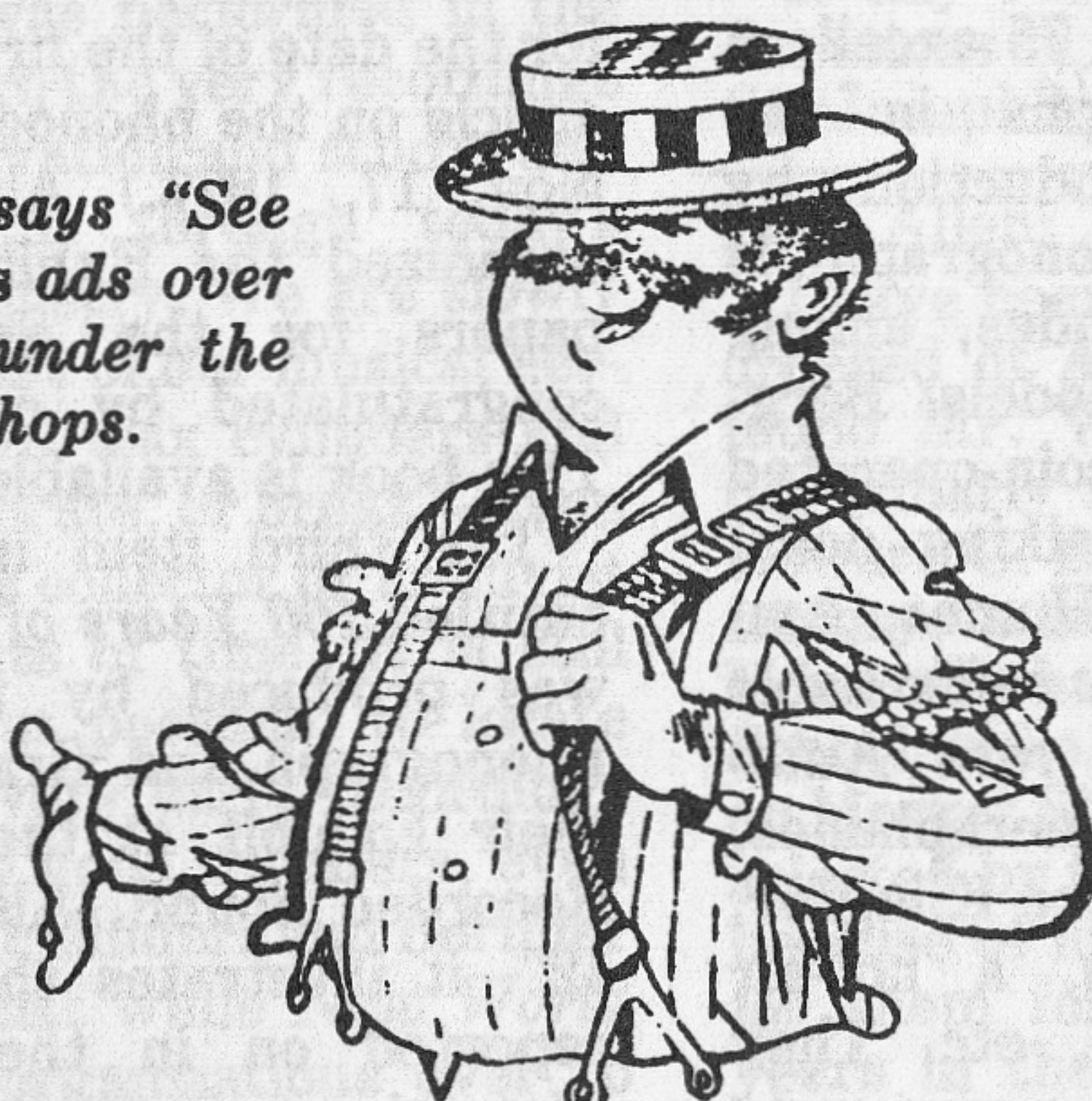
We hope to review soon the important EMI Book, which has been printed in a special glossy paper edition only for APM subscribers.

BERLINER GRAMOPHONE UPDATE

Readers will remember that last year a limited number of Berliner Trademark Gramophones were produced in Japan, and reports have reached APM that small numbers of Puck phonographs have been made in Australia. In each case, it is definitely possible to recognize the reproduction from the original. Beginning collectors should see the May 1976 issue of APM. Now we hear of another reproduction that will *not* be difficult to spot, for the new Berliner Gramophone being made by Emile's grandson is an *electric* version which will play 33 and 45 rpm records through a speaker in the horn! A descriptive brochure is available from The Berliner Gramophone Co., P. O. Box 921, Beverly Hills, Calif. 90213, or (213) 276-2726. □

Straw Hat Sam says "See Olde Tyme Music's ads over my shoulder and under the heading Antique Shops."

Keep up to date
with *Olde Tyme!*



NOTICE

Reader Mel Getlan writes in to say that he is organizing collectors of coin-operated machines to lobby for a N.Y. State law to allow pre-1941 "slots." Interested parties may write him at 100 N. Central Ave., Hartsdale, N.Y. 10530. There has been introduced into the State Assembly a bill, No. 9473, to allow such collecting of gambling devices. The Sponsors are Tallon and McCabe and they may be reached at the State Assembly Building in Albany, N.Y.

Your ad in APM now reaches over 1300 subscribers all over the world. Buy, sell, and trade, but most of all meet old and new collectors!

NOTICE

Readers interested in the history of early records and broadcasting will want to know of Mike Biel's new Thesis on the subject, entitled *The Making and Use of Recordings in Broadcasting Before 1936*. It is 1,183 pages and is unbelievably thorough. If you would like to obtain a copy, please send a card to APM and your request will be forwarded.

NOTICE

If you have seen those miniature gramophone pencil sharpeners made of detailed metal, they are available in small quantities from Calderon Co., Inc. 59 Glen St., Glen Cove, N.Y. 11542. Or (516) 676-7771.

PHONOGRAPHS FOR SALE

New arrivals at OTMS: Brand new stock of good needles, Oxford Cylinder machine, Victor Orthophonic head, Brunswick Panatope head, our new front-mount crane with foot, clip, chain & plated ... complete \$30. shipped. More Victor supplements and pre-1930 catalogs, some interesting advertising items from the Yesteryear Museum Auction.. have to be seen.. too big to ship. Four 2/4 Edison combo's with H or C reproducers. New Diamond Disc Dance Bands, much more. Remind us of your WANTS with a card. **Olde Tyme Music Scene**, 915 Main St., Boonton, N.J. 07005. See our display Ad of Straw Hat Sam!

Victor VE-XVI, #597 (one of the first) electric turntable, 1913, needs refinishing, \$275. or best offer. Victrola IX with record cabinet with ball and claw feet, both tiger oak, rare, \$350 for all in excellent condition. Edison key-wind Gem #43334, ex. cond., orig. horn and key, refinished oak case, \$300 without reproducer, \$350 with, or best offer. Everett Clark, Box 42, Seasmont, Me. 04973. Or 1-207-342-5434.

Antique Phonographs, radios music boxes, disc and cylinder records, related items. Bought and sold. We repair all antique radios and phonographs.

EVERYTHING AUDIO, 16756 N. E. 4th Court, N. Miami Beach, Fla. 33162. Or (305) 653-0128. (6-7

Juke Boxes, Pinballs, Slots, Whatever your interests, Salveson's *Coin Machine Trader* has it all. Year First Class Subscription, \$13.00, Sample, \$2.00. Ted Salveson, from the "Low Rent District" Box 602-ap, Huron, S. D. 57350. (3-8).

PHONOGRAPHS FOR SALE

Brunswick Console Orthophonic phonograph, Model Madrid, with electric motor. Cabinet has been completely refinished, whole machine like brand new. Contact Dennis Rohnke, 1221 Sullivan Ct., Broderick, Calif. 95605. Or (916) 371-1538. (7-7)

Victor VI black papier mache horn, excellent. Will trade for mahogany Victor horn. Arnold Levin, 2835 W. North Shore, Chicago, Ill. 60645.

Rare Columbia AP trivet-base Graphophone, fine running condition, all original. Filigree key-wind works. See Hazelcorn's *Guide*, p. 22. Price \$395. or best offer. Brian Schulman, Box 434, Hillcrest Lane, RD #1, Elizabethtown, Pa. 17022.

Edison Amberola V, long running motor, and auto shut-off, with matching cylinder cabinet, all original, \$450 for everything, plus shipping. Stan Ismart, 13525 Youngwood Turn, Bowie, Md. 20715. Or (301) 262-5765.

Victor Orthophonic Credenza \$300.; Edison Diamond Disc (upright London Model) with full load of records, \$125. Both of Museum quality. Call (203) 776-5651.

Victor Orthophonic Model 8-30X, electric turntable, excellent, \$800.; Victor Orthophonic Model *Granada*, walnut lowboy, \$300. Victor Electrola/Radiola 64 Model 9-28X, inlaid Jacobean case, restored, excellent, \$600. Victor Electrola/Radiola 18 Model 9-16X, missing power amplifier, unrestored, \$200. The lot for \$1700. Photos available. Michael White, 9831 North P Avenue, La Porte, Tex. 77571. (8-7)

Edison Gem, no motor, needs repainting, only \$45. Call (212) 941-6835.

PHONOGRAPHS FOR SALE

Outside and inside horn phonographs, over 40 machines, 5000 78 rpm records, including 600 Edison discs. Lists are available upon request. Leon J. Snyder, 105 2nd St. SW., New Prague, Minn. 56071. (7-7)

PHONOGRAPHS WANTED

Midwest Zonophone wants any Zonophone disc machine. Also cases, motors, parts, catalogs. Give a Zonophone a home. Loyd Davis, 4118 W. 73rd Terr., Prairie Village, Kansas 66208. (7-7)

Phonographs wanted! Are you moving? Need space? Need a new car? Need cash? Time to get out of collecting? Seriously interested collector looking to purchase large or small phonograph collections. References available. Discreet, honest and faithful, willing to keep up correspondence, and trustworthy for sharing leads or joint ventures. Will even travel for individual pieces if necessary. Save this ad with my phone number for when you may need it! Evan Blum, 21 Brook Lane, Great Neck, N.Y. 11023. Or (516) 482-0371. *Thank you!* (5-8)

Original Edison tinfoil phonographs, any make or model. Top prices paid. Also early Edison *Commercial* or *Domestic* electric phonographs. Also need Berliner funnel-type horn. Eastern Musical Antiques, P. O. Box 297, W. Orange, N.J. 07052. (8-7)

Apollo 10A gramophone, or any other phonograph powered by a hot-air engine. Columbia Grafonola, floor model type with lion's heads, like style 240 Reginaphone. Marty Roenigk, 26 Barton Hill, East Hampton, Conn. 06424. Or (203) 267-8682.

PHONOGRAPHS WANTED

Edison and other phonographs, records, paper-roll Organettes, and roll organs wanted. Please send your offers to Hanspeter Kyburz, Schonenwerderstrasse 25, 5036 Ob. Entfelden, Switzerland.

Victrolas wanted: XVII, XVIII, 130, 230, 330. Especially oak or walnut, clean original condition. 10% finders fee for successful leads. Frank Ford, 619 Fulton, Palo Alto, Calif. 94301.

Want Edison Concert, Opera and Idelia phonographs. Arnold Levin, 2835 W. North Shore, Chicago, Ill. 60645.

Cleveland wants disc and cylinder machines, clocks, and pocket watches, in any condition. Write Stan Budin, 3195 Whitethorn Rd., Cleveland, Ohio 44118.

Want Mermod Freres 9" - 10" cylinder music box. Also coin-operated cylinder phonograph. Arnold Levin, 2835 W. North Shore, Chicago, Ill. 60645.

HELP: I NEED PARTS!

Any all-brass or brass-belled horns, 30" or shorter. Loyd Davis, 4118 W. 73rd Terr., Prairie Village, Kan. 66208. (7-7)

Front grille for Victor Credenza — Type: 2 pieces on top, 3 on bottom. Allan Goodman, c/o The Museum Print Shop, 35 Throckmorton Ave., Mill Valley, Calif. 94941. Or (415) 383-7551 days and (415) 388-7641 eve's.

Need a Brunswick, Rayophonic, or Sonora #5 reproducer with a metal diaphragm in perfect condition. Will pay or trade a good Orthophonic reproducer for one! Also want Victor Red Seal records. Clark Bickers, 4992 Minden Rd., Memphis, Tenn. 38117.

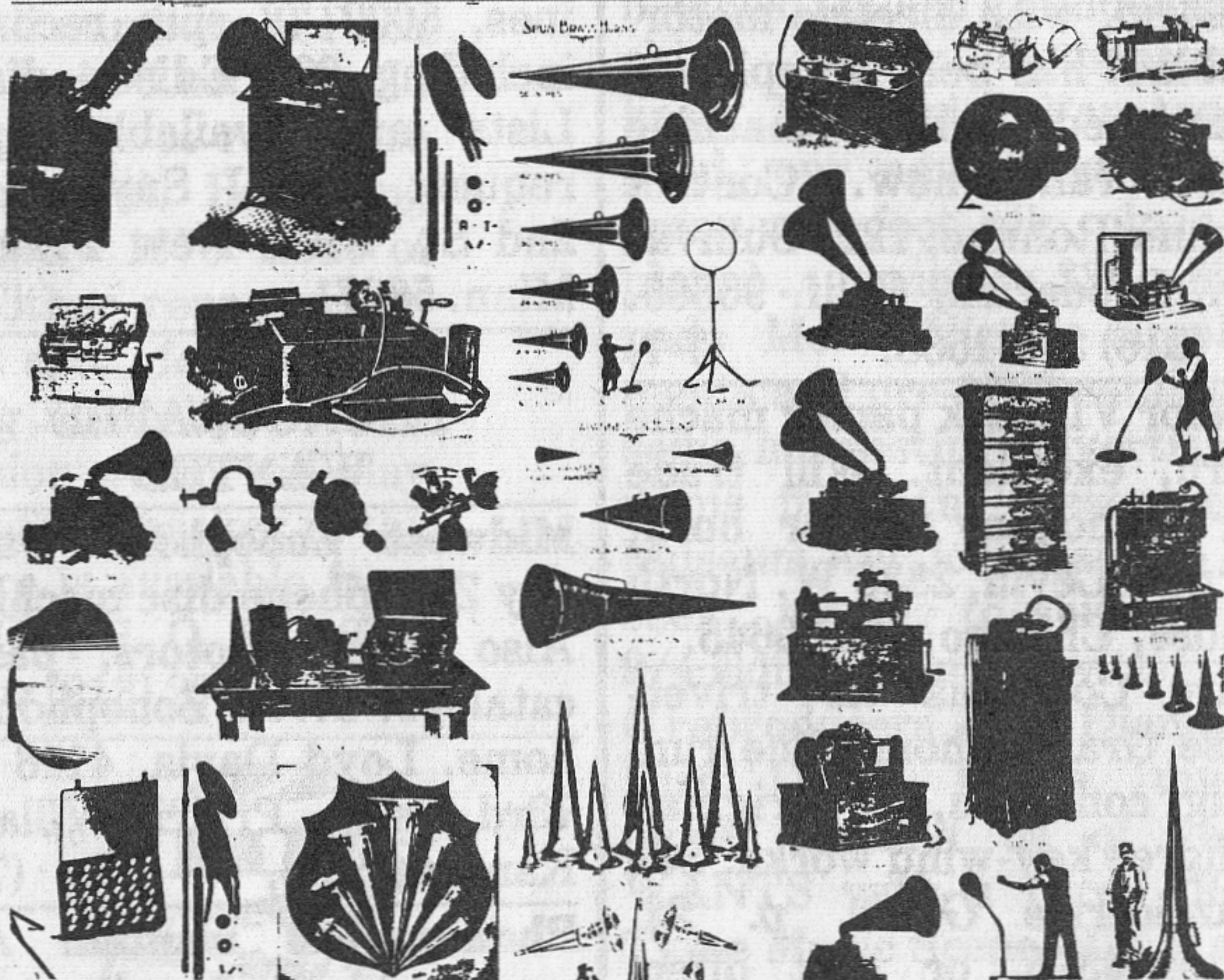
Electrotypes and Half-Tone Cuts

This rare "poster" is a proof sheet of literally scores of "clip-art" engravings, offered by an engraving firm to advertisers in the early days of the phonographs. It features all sorts of neat pictures of early machines, horns of all types and sizes, reproducers, cabinets, and accessories -- you name it; it's probably here!

Almost all of them are good and clear and would reproduce well on your letterhead or other stationery. You could even decoupage some of them to adorn your display area! Or just hang up the whole piece as a poster.

Electrotypes, that we decided to publish a list of some of the new ones when stock is exhausted, so order at once. In ordering always give number of Cut.

HAWTHORNE & SHEBLE M'FG. CO., Inc.
297 Broadway, New York. Mascher and Oxford Sts., Philadelphia.



Seldom does a printed piece anywhere near as interesting as this turn up on the subject of early phonographs. It's on two sides of a 23 x 34 inch size sheet of heavy, slick paper.

Just \$3 postpaid. Order #A-197, Phono Electro.

The Vestal Press, PO Box 97, Vestal 48 NY 13850

(If you don't have a copy of our big 64-page 1978 catalog, ask for it when you order. Or send \$2 for it without an order, and we'll include a refund certificate). (6-77)

"His Master's Voice Was Eldridge R. Johnson" A Hard Cover Book by E. R. Fenimore Johnson

Second Printing!



An authentic history of *The Victor Talking Machine Company* and biography of its founder, written by his son. Profusely illustrated and with fascinating information heretofore undisclosed, it is well worth reading by anyone interested in antique phonographs and records. Also includes a complete patent list of Johnson's inventions. A must for collectors!

Send check to:

Gold Star Publishing Company, Dept. APM, 90 Cricket Avenue, Ardmore, Pa. 19003 for \$10.00, plus postage of 41¢. For Canada, add 8¢ extra postage. Pennsylvania residents please add 6% sales tax. *Dealers Inquiries Invited.*

A MAJOR SALE!

... of original record and phonograph literature, dating from 1900 to the 1950's. Catalogs, supplements, dealer's lists, flyers, etc. **VICTOR — EDISON — COLUMBIA — ZONOPHONE — BRUNSWICK — OKEH — DECCA** plus many minor record and machine makes, both early and recent. These colorful catalogs make fascinating reading, with record listings by artist and type of music (what do you like?), pictures and mini-biographies of the recording talent of yesteryear ... the machine literature has many pictures of machines, complete outfits as originally sold, prices, etc. All items original. Each contains many interesting facts about the phonographs and records in

your own collection ... use them for research or just for collecting enjoyment. Many are still obtainable at reasonable prices (for now!).

FOR FREE DESCRIPTIVE LIST... just send a stamp (overseas 3 IRC's) to: Tim Brooks, 1940M - 80th St., Jackson Heights, N.Y. 11370. *This auction closes march 15th.*

I issue both "set price" and auction lists from time to time. These are the only sales lists of original literature currently being offered on a *regular* basis. If you would like to be placed on the active mailing list, let me know -- and please enclose some stamps for postage. Thanks. *Tim Brooks.*

HELP: I NEED PARTS!

Will pay good price for original Berliner hand-crank reproducer. Charles Mandrake, Box 955, Ashtabula, Ohio 44004. (7-7)

Will either purchase or trade for two 10" Columbia turntables for AJ and AH disc Graphophones. Also need 2-4 minute feedscrew for Edison Home; also unusual cylinder record boxes. All letters answered. Charlie Stewart, 900 Grandview Ave., Reno, Nev. 89503.

RECORDS FOR SALE

78 RPM RECORD LISTS! (1) Popular & Jazz, (2) Americana, (3) Classical, (4) Country-Western. State category. **AUCTION ONLY.** Write S. A. Langkammerer, RECORD LISTS, 3238 Stoddard Ave., San Bernardino, Calif. 92405. (8-7)

Assorted Edison 4-minute wax Amberol cylinders in original boxes and lids, \$1.50 ea. in lots. Ex. cond. Arthur Wohl, 101 Clark St., Apt. 3K, Brooklyn, N.Y. 11201.

RECORDS WANTED

Lauder Victor Electrics, Nos. 4021, 9020, 9023, 9205, 9295. Scroll labels preferred. Buy or trade. R. Sage, 116 Smith St., Manlius, N.Y. 13104. (8-7)

RECORDS FOR SALE

3,000 78 rpm records, 1903-1940. Send your titles or artists wanted with SASE. Singers, violinists, pianists, plays, novelties, etc. Art Faner, 555 Winter N.E., Salem, Ore. 97301.

Edison Lovers! We have 8 1-hour tapes of Electric, Hill and Dale recordings, issued between 1926 & 1930. Send \$1 for complete catalog listing these and other tapes. Catalog price is refundable with first purchase. Sonny Myers, Kel-Son Studio, P. O. Box 39152, Denver, Colo. 80239.

RECORD AUCTION! Choice 78's by regular mail auction. Rare labels, popular, classical and more. Graded and guaranteed. Stamp for list. Allan Sutton, 1035-M Misty Lynn, Cockeysville, Md. 21030.

RECORDS WANTED

Mint cylinders only: 2 & 4 minute in boxes with lids. Concert Band Marches and Overtures, cash or trade (Blue Amberols). John C. Fesler, 602 East Fast Ave., Mackinaw, Ill. 61755.

Wish to obtain tapes or records of cellist Emmanuel Feuermann on Parlophone, Columbia, RCA, etc. for use on educational radio station WKCR. Write John Samuels, 201 W. 89th St., New York, N.Y. 10024.

Want brown wax cylinders, Dictaphone blanks, Bell-Tainter cylinders, black Columbia reproducers, Concert 5" cylinders. Paying good prices for pre-1895 cylinders. *Olden Year Musical Museum*, c/o James Wilkins, 2708 Jubilee Trail, Arlington, Tex. 76014. Or (817) 461-9978.

Wanted: Two 78 rpm records: *Trail of the Lonesome Pine* by Fuzzy Night; *Bow-legged Woman* by Bull Moose Jackson. Dennis Kunkel 701 N. 74th St., Seattle, Wash. 98103. (9-7)

RECORDS WANTED

Want to buy military and concert band records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. Frederick P. Williams, 8313 Shawnee St., Philadelphia, Pa. 19118. (6-7)

PRINTED ITEMS FOR SALE

Original linen patent drawings made for Thomas Edison available. If interested write to Conrad Beneshan, 44 Clearmont Ave., Denville, N.J. 07834.

Original issues of Edison publication entitled *The New Phonogram*, dealing with phonographs and records, 1904-1912. Available for sale or trade. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

Books, Catalogs, manuals, schematics, etc. on antique radios. SASE for free illustrated list. **Vintage Radio**, Dept. K, Box 2045, Palos Verde, Calif. 90274. (6-7)

Victor Record Catalogs, \$7.50 ea: 1940-41, 1924 Red Seals, 1933, 1925, 1923. \$12.00: 1915, 1914, 1913. Victor Books: *What We Hear in Music* 1928 \$10.00, 1921 \$12.00, *Victrola Book of the Opera*, 1919 \$10.00. "Jazz" Paul Whiteman, 1926, \$20.00. *Get the Most out of your Victrola* 1922, 1919, \$10.00. all plus postage. Dave Martens, 7 Constitution Blvd., New Castle, Del. 19720.

Why not subscribe to *The Phonographic News*? Six copies per year at \$7.20 surface mail. Write to the **Phonograph Society of South Australia** (P.S.S.A.), P.O. Box 253, South Australia 5082.

PRINTED ITEMS FOR SALE

Columbia 1901 Graphophone Catalog, shows 14 machines and accessories, 64 pages, introduces AB Combination Grand, only \$3.75 plus post. Rod Cornelius, 16 Jubilee Ave., Devonport, Auckland, New Zealand. (7-7)

Goldmine Directory of Historical radio - phonograph parts, tubes, services, books, appraising, collectors, museums, covers A-Z, order for \$5. from HRS, Box 15370, Dept. APM, Long Beach, Calif. 90815.

Antique Phonograph Encyclopedia *Tin Foil to Stereo*, second printing, hard-cover, autographed by the authors. Only \$22. by insured postage. Free list of cylinders, discs, grind organ paper rolls with book order. *The Musical Museum*, Attention: Arthur, Deansboro, N.Y. 13328. (10-7)

To add to the enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society**? We despatch our magazine *The Hillandale News*, by airmail for \$8.00 per year, or \$6.00 via seamaile. Subscriptions should be sent to B. A. Williamson, 157 Childwall Valley Road, Liverpool, England LI6 1LA. Payment should be made to C.L.P.G.S.

Talking Machine Review International: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many facets of recording. Annual subscription is \$5.50 10 by airmail. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Rd., Bournemouth, England BH6 4JA.

PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold, and traded. Please write to Tim Brooks, 1940M 80th St., Jackson Heights, N.Y. 11370

Need back issues of *Opera News Magazine*, mainly 1938 1939, 1940, 1941, and others. Will be glad to send a detailed list for a SASE. Marty Sokol, 315 W. 70th St., New York, N.Y. 10023.

ITEMS FOR TRADE

New coin jewelry necklaces, Indian Cent, Liberty nickel, and Mercury dime, retail for \$13.95, will trade for excellent 2 or 4 minute cylinders in boxes. Three cylinders for one necklace. Or will sell for \$8.95 each your choice. Also have coins to trade for phonographs and cylinders. Many trades. A. Fratarcangelo, 2nd St., South Dayton, N.Y. 14138.

Will trade Edison Opera reproducer, Model L, Edison O reproducer turnover, Edison recorder. Victor II motor, Edison back mount brackets for cygnet cranes — for Victor II tonearm, Victor II back mount and arm, Victor MS or III back mount and arm and Victor slip in elbow and horn with 1 7/16" opening. Thank you. Norman Solgas, 810 K Street, Sacramento, Calif. 95814.

It pays to advertise in APM!

MISCELLANEOUS FOR SALE

EDISON MUSIC MASTER WOOD CYGNET HORN DECALS, only \$5.25 ppd. Calif. residents, \$5.60 ppd. Both the Edison and "Music Master" decals are on one transfer, complete. Quantity discounts available. Al Seftl, P. O. Box 838, Daly City, Cal. 94017. (7-7)

EDISON PHONOGRAPH MONTHLY

Some Highlights of...

Vol. 3, 1905/1906

Mar.	<i>Coin-slot catalog announced</i>
April	<i>New Edison offices announced</i>
May	<i>How to graphite mainsprings</i>
June	<i>Advertising tin Edison signs</i>
July	<i>Arthur Collins' race questioned</i>
Aug.	<i>New record shelving design</i>
Sept.	<i>Thomas Edison interviewed</i>
Oct.	<i>Phonograph club formed</i>
Nov.	<i>Major phonograph changes</i>
Dec.	<i>Victor model renamed Balmoral</i>
Jan.	<i>Grand Opera records announced</i>
Feb.	<i>Advertising cylinder not for sale</i>

Charter numbered books are still available in both Vol 1 and Vol 2. Additional volumes are in production, but only a limited number of each year's issues are being printed and bound in deluxe red and gold hard covers. Don't be disappointed. Turn the pages and imagine that you are an Edison dealer at the turn of the century. Each book has at least 180 pages, with illustrations. Send \$12.95 ppd. per book to:

Allen Koenigsberg
650 Ocean Avenue
Brooklyn, N.Y. 11226

Wendell Moore
33 Arctic Springs
Jeffersonville, Ind. 47130

"BERLINER" and "NIPPER"

"His Master's Voice" trademark is owned by RCA Corp. Now for the first time you can own a complete *Trademark* display! Both the "Berliner" and "Nipper" replicas shown are cast from the highest quality, oven-dried, hydrocal plaster (not styro-foam). They are hand-painted and carefully aged to look like they were stored away for over 50 years. The horn on the "Berliner" is gold-leafed and the other metal parts are silver-leafed. "Nipper" is nicely detailed right down to his toenails. He stands 14½" high.

"BERLINER" only \$49.95
"NIPPER" only \$39.95

All orders shipped prepaid and insured within U.S. (Calif. residents, please add 6% sales tax). Complete satisfaction or return for full refund. Send check or money order in full payment to:

ANTIQUE PHONOGRAPH COMPANY
35 East St. Joseph Street
Dept. M
Arcadia, Calif. 91006



(9-77)

MISCELLANEOUS FOR SALE

Beautiful replicas of Dancing Rastus phonograph toy, as seen in April, 1973 **APM**. Only \$38.50 complete, plus \$1 shipping. Rare *Uncle Sam Kicking the Kaiser* has lively action, only \$46.50, plus \$1 shipping. Spare parts available. Elegant wall racks especially designed for cylinder records, hold 50 securely, as seen in **APM**. Only \$12.50 ea. or \$60. for six, allow \$1 each for shipping. **Record Sleeves** available: 7" size, 10/\$1. or 100/\$7.50; 10" size (perfect for Diamond Discs), 10/\$1.25 or 100/\$10; 12" size, 10/\$1.50 or 100/\$12.50. Sturdy green. Add extra for shipping. SASE for latest parts list. All phono repairs guaranteed. **Zalewski Talking Machine Works, 30 Lakeview Drive, Patchogue, N.Y. 11772.** (TF)

Steel needles — 200 filter point in attractive sealed gold tin: \$4.50 ea., 3 tins for \$11. Envelope of 200 loud or extra loud, \$3.50 ea. or 3 envelopes for \$9. Larry Hollenberg, 2418 S. 13th Street, St. Louis, Mo. 63104. (8-7)

OL' BLUE TOP IS BACK! We've returned the stylish blue caps to our best selling "Perfecta" cylinder record box. You *must* send a 13¢ stamp for a sample. *Musique*, 129 Howell St., Canandaigua, N.Y. 14424. (6-7)

Original Edison styli for Model C reproducer, made of long-wearing carborundum. Will also fit K and O reproducers. Found in factory sealed jar. \$5 ea. or \$20 for 5. *Uneeda Antiques*, 180 Kingsland Road, Nutley, N.J. 07110. Or (201) 667-0689, or (201) 661-0708.

Send SASE for list of antique radios, parts, literature for sale. N. Hertz, 186 Kensington St., Brooklyn, N.Y. 11235

MISCELLANEOUS FOR SALE

Beautiful Columbia Graphophone Award Decals, gold, \$1.25 ea./\$5.50 for five. Bill Sorice, 16 Hilltop Drive, Manhasset, N.Y. 11030. (8-7)

MISCELLANEOUS WANTED

Need information on old typewriters? Send SASE to Don Sutherland, 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade for old typewriters for research.

My grandfather ran a music store in Brooklyn, N.Y. for many years. I'm trying to track down any items (records, sheet music, record dusters, etc.) bearing the name: **Garf's Music Shop**. Send description and prices to Larry Garf, 15137 Valleyheart Drive, Sherman Oaks, Calif. 91403. (6-7)

Want old cameras, daguerreotypes, contents of old photo studios, store signs, etc. Best prices. Mark Koenigsberg, Math Dept., Texas A & M, College Station, Tex. 77843.

ANTIQUE SHOPS

An Honest to Gosh 1926 Music Store. Plus a few more items covering *Everything From Edison to Elvis*. Vintage phonographs, Victor, Edison, Columbia, Brunswick & other floor and table models. We carry needles, dusters, and books, discographies, and 1000's of 78's, cylinders, and our prices are 1926 style. Sheet music, band charts, and out-of-print LP's. Put your Wants on a 3 x 5 card for our files and we'll try to help. Try the — *Olde Tyme Music Scene* in Boonton, N.J. 07005, located at 915 Main St. Easy to reach by car, bus, or helicopter. Phone (201) 335-5040. Closed Monday and Tuesday to get ready for the rest of the week. (6-7)

ANTIQUE SHOPS

OLD SOUND! A Museum of antique phonographs and recording technology on Cape Cod. Beautiful displays, plus shop for machines, sheet music, records, services, etc. Also available for professional lecturing service and entertainment. *Old Sound*, Rt. 134 near 6A, East Dennis, Mass. 02641. Or (617) 385-8795. (9-7)

The Antique Phonograph Shop, recently featured in *The New York Times*, carries all makes of phonographs, repairs, parts, cylinders, and disc records & accessories. Located conveniently on Long Island in New York, just 1½ miles east of Cross Island Parkway, exit 27E. Shop hours are: Thursday and Fri. 11 am - 4:30 pm and evenings 6-9 pm and Sat. 10 - 6 pm, and also by app't. Dennis Valente, **Antique Phonograph Shop**, 320 Jericho Turnpike, Floral Park, N.Y. 11001. Or (516) 775-8605 Give us a call! (*Congratulations to Dennis and Patti on their recent wedding!*) (6-7)

Say you saw it in APM!

SERVICES

Experienced machinist with home shop will repair any reproducer, machines professionally cleaned and repaired. Will buy any reproducer parts. Randle Pomeroy 54 - 12th St., Providence, R.I. 02906. Or (401) 272-5560 after 6 pm. (8-7)

Custom repairs. Write for free estimate. **Star Phono Service**, 609 Fermery Drive, New Milford, N.J. 07646. (8-7)

Will repair Victors & other old talking machines. Also have 4 old radio horns for sale. Art Marrow, 520 Prospect Ave., Bridgeport, Pa. 19405.